

CHAPTER 11

Extensions on Diatonic Chords

Extended Chords are discussed in Basic Music (TC 12-41/NAVEDTRA 10244). These chords contain five or more pitches, which requires a selection of notes for four parts. Chords with extensions appear primarily in root position. An extension may be analyzed as an essential harmonic tone or as an unessential non-harmonic tone (appoggiatura or accented passing tone). Extensions appear primarily in the soprano voice.

MAJOR NINTH

Major ninths appear in major keys on the dominant seventh or supertonic seventh chord. Normally, the fifth of the chord is omitted.

The major ninth on a dominant seventh resolves down by step to the root of the dominant seventh (appoggiatura) or to the fifth of the tonic at the change of chord. The third of the dominant seventh is occasionally omitted and the ninth functions as an upward resolving appoggiatura to the third. Figuring for chords in root position with a ninth is the single numeral 9.



FIGURE 11.1. The Major Ninth in Root Position

The dominant ninth may appear in inversion. Figuring for inversion is:

7
6 for first inversion.
5

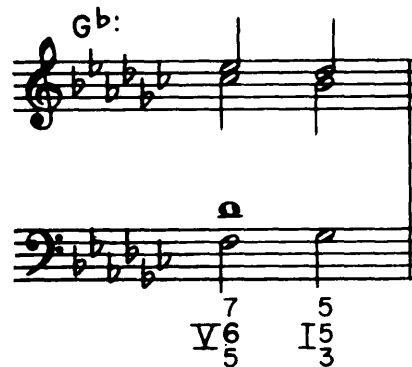


FIGURE 11.2. First Inversion of the Major Ninth

6
 5 for second inversion. The second inversion of the dominant ninth chord is better analyzed
 (4 omitted)
 as $\text{vii}^{\circ 6}_5$.

B \flat :

V^9 V^7_6 V^6_5 I^6_3 I^8_3 $\text{vii}^{\circ 6}_5$ I^6_3

(4 OMITTED) 3

$\left[\text{V}^6_5 \right]$
 (4 OMITTED)

FIGURE 11.3. Second Inversion of the Major Ninth

4
 3 for third inversion.
 2

F \sharp :

V^4_2 I^6_3

FIGURE 11.4. Third Inversion of the Major Ninth

$\begin{smallmatrix} 7 \\ 6 \\ 2 \end{smallmatrix}$ for fourth inversion (rare) resolving to a $I \begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$.

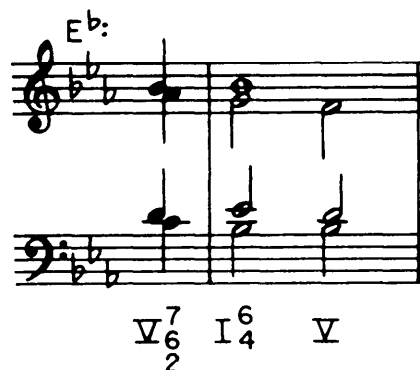


FIGURE 11.5. Fourth Inversion of the Major Ninth

The major ninth on a supertonic seventh resolves down by step: to the root of the supertonic chord (appoggiatura), to the fifth of the dominant chord (supertonic), or to the third of the leading tone chord (supertonic). An interval of a major seventh exists between the third and ninth of this chord. The third and ninth should not be voiced in adjacent voices when they form a minor second. The supertonic ninth may occasionally appear in the first inversion $\begin{pmatrix} 7 \\ 6 \\ 5 \end{pmatrix}$.

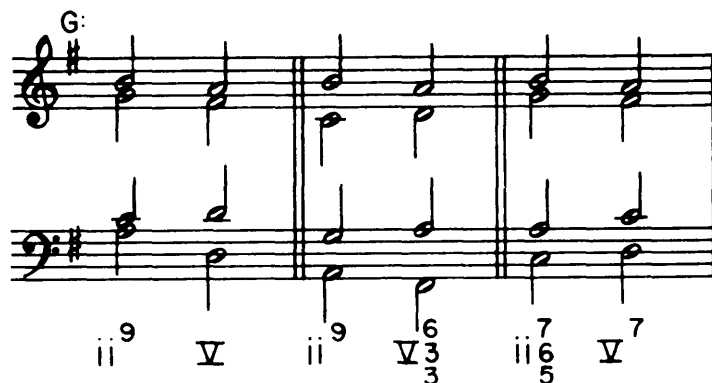


FIGURE 11.6. The Major Ninth on the Supertonic Seventh

MINOR NINTH

The minor ninth appears in minor keys on the dominant seventh chord. The minor ninth must resolve down by step. The minor ninth should never be reduced to a minor second. Inversions are rare. The fourth inversion is forbidden.

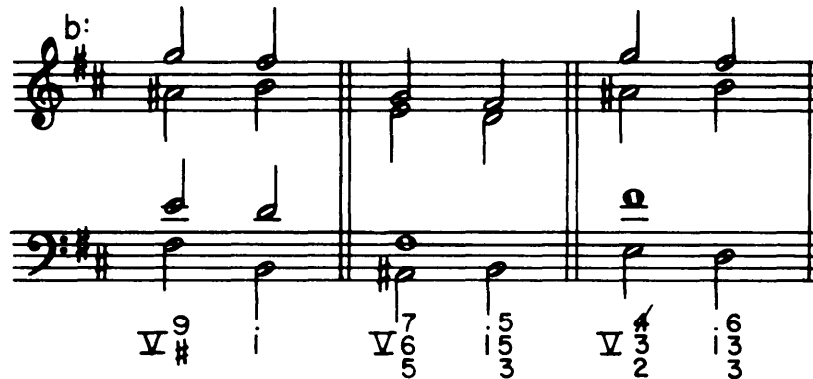


FIGURE 11.7. The Minor Ninth and Inversions

ELEVENTH

Major chords with an eleventh are referred to as sus4 chords in Basic Music (TC 12-41/NAVEDTRA 10244). The eleventh appears primarily over the dominant seventh chord. The seventh and ninth usually appear with an eleventh, omitting the third and fifth. Chords with elevenths are used exclusively in root position. The dominant eleventh chord may resolve in three ways:

- (1) Directly to the tonic chord with the eleventh repeating to become the root of the tonic, the ninth and seventh resolving normally.
- (2) The eleventh resolves down by step to the leading tone, forming a dominant ninth.
- (3) The eleventh and ninth resolve simultaneously, forming a dominant seventh.

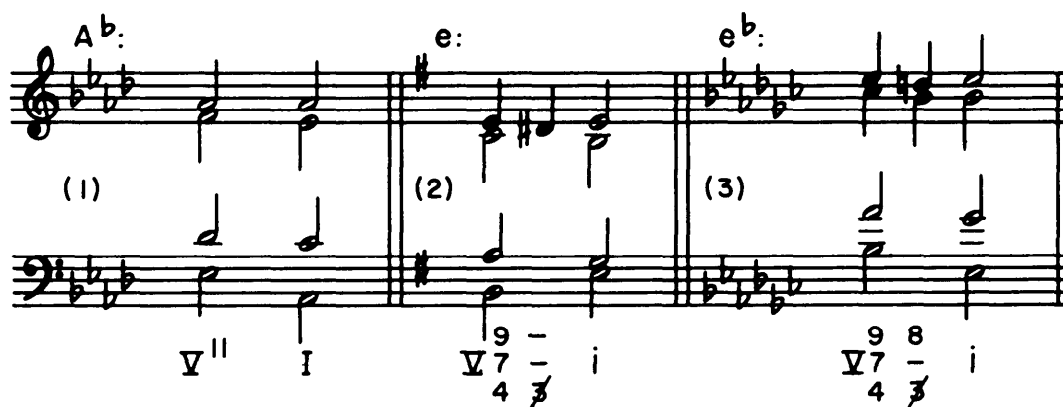


FIGURE 11.8. The Dominant Eleventh

THIRTEENTH

The thirteenth appears on the dominant seventh chord only. It appears exclusively in root position with the fifth, ninth, and eleventh omitted. The thirteenth may resolve down by step to the fifth of the dominant seventh (appoggiatura) or by leap to the root of the tonic chord. When the latter occurs, the Bass voice must ascend to avoid an objectionable hidden octave.

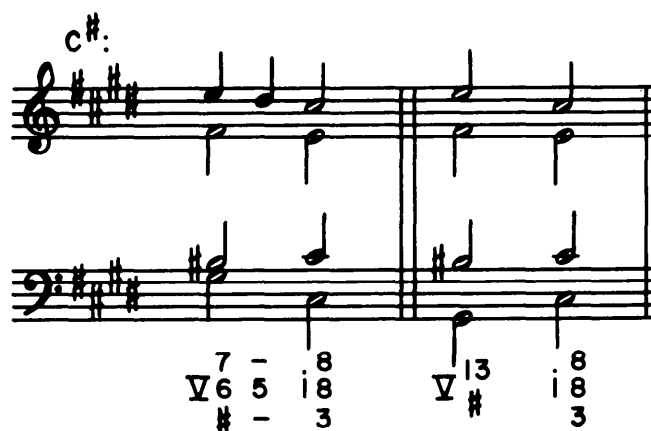


FIGURE 11.9. The Dominant Thirteenth

